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measure, a repetition of the experiment tried in Chicago with such remarkable success. There, it will be remembered, a number of interested and far-seeing people banded themselves together some time ago, under the title "Friends of American Art," each pledging to give \$200 a year for five years for the purchase of paintings by American artists for the Chicago Art Institute. Through the funds thus provided several excellent purchases have already been made. This method of giving distributes, as it were, the burden of cost and offers to many the privilege of sharing in a large and permanent work for the benefit of many. What is more, a Museum with a purchase fund and a discriminating purchasing committee has an enormous advantage over a Museum less well equipped or endowed. There is already a certain rivalry between the Museums in regard to the acquisition of certain well-known painter's works, and as time goes on and the numbers of Museums multiply, as undoubtedly they will, this will increase, and the chances of advantageous purchases grow less. The Albright Gallery is wise in taking this step at this time. Already a fund exceeding \$1,800 has been contributed.

THE MUNICIPAL
ART LEAGUE
OF CHICAGO

The Municipal Art League of Chicago, of which Mr. Ralph Clarkson is president, Mr. Charles L. Hutchinson, treasurer, does a large and interesting work in the way of encouraging the development of the fine arts through what is known as its Exhibition Committee. This Committee is, in itself, a little federation, having at present a membership of fifty-five clubs represented at its councils by one hundred and thirty delegates. It was the result of a conference called at the Art Institute after the World's Fair to talk over ways and means for promoting art interests in Chicago. By courtesy of the Art Institute the Committee always meets in the Institute's club rooms and by invitation of the Institute it has always joined in managing the exhibition

by artists of Chicago and vicinity which is held each spring. In various ways the Committee has endeavored to make this annual exhibition successful. Since 1898 the affiliated clubs have held morning, afternoon, or evening receptions in the galleries while this exhibition was in progress in order to secure larger attendance and better acquaint their members and others with the works displayed. During these receptions, which are as simple or as elaborate as the receiving clubs chose to make them, tours of the galleries are made with artists who explain the exhibits. Often a preliminary talk is given by the artist-lecturer in Fullerton Hall, after which adjournment is made to the galleries for "a look at the pictures, a visit with the artists and a cup of tea."

In recent years the evening reception has lost in popularity and with the exception of the Polytechnic Society afternoon or morning affairs are preferred. The Polytechnic Society, however, still holds to the evening reception. With a membership of twelve hundred young men and women this organization comes directly from business, in numbers nearly a thousand, eager and anxious to learn about the art exhibited in the great galleries which are thrown open to them.

From the first the clubs have been urged to purchase pictures and to encourage private sales. The Klio Association, the Arché and Niké Clubs, the Union League Club, the West End Women's Club, the Chicago Woman's Aid, the Englewood Woman's Club, the Chicago South Side Club, the Chicago Woman's Club, and the Public School Art Society have all since the beginning given loyal support in this manner.

Since the organization of the Exhibition Committee more than two hundred pictures have been sold to clubs, to say nothing of even more numerous sales made to private persons through its influence.

Many small prizes have also been awarded through this Exhibition Committee, which has, furthermore, induced private collectors to open their galleries at stated times to club members and en-



BEVIER MEMORIAL BUILDING. MECHANICS INSTITUTE, ROCHESTER, NEW YORK
EXHIBITION OF WATER COLORS SENT OUT BY THE AMERICAN FEDERATION OF ARTS

couraged the members to visit artists' studios on their days at home. Indeed, the activities of this organization seem unending, as well as very successfully directed. In addition to the means already named of bringing into closer relationship those who produce and those who should appreciate art, it has arranged loan exhibitions, established a Municipal Art Gallery comprising local artists' works, and given attention to the decoration of Chicago Public Schools. Under a sub-committee on Mural Painting the Juvenile Court Building and the Home for Destitute Cripple Children have been most creditably decorated with mural paintings by students of the Art Institute.

In the recently published report from which these facts have been obtained lists of pictures owned by the clubs affiliated with this Committee are given. From these it is seen that the purchases have not only been extensive but discriminating. Glancing down the columns one notes the names of Leonard Ocht-

man, Robert Reid, C. Y. Turner, Irving Wiles, John C. Johansen, William Wendt, George Elmer Browne, Oliver Dennett Grover, Elizabeth Nourse, A. E. Albright, Gardner Symons, Louis Betts and others only slightly less well known. It is to be questioned whether the clubs of any other city, unless it is New York, could make so good a showing of patronage of art.

NEW EXHIBITION FACILITIES

The Mechanics Institute of Rochester, New York, holds from time to time during the scholastic year notable small exhibitions which are open not only to the students, but the general public. These are set forth in the Bevier Memorial Building, which was completed in the autumn of 1911. A picture is given on this page of one of these exhibitions. It will be noted that the exhibits are displayed chiefly on screens forming alcoves. These partitions are eight by twenty feet in dimen-